

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

MAY 89

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: LESLEY ANNE HALL

PRESENT POSITION

DATE AND PLACE OF BIRTH: FEB. 18, 1955 - TERRE HAUTE, INDIANA

CATEGORY/PRIMARY MEDIA: PAINTING / MIXED

ART TRAINING (Schools, Scholarships, etc.):

The Ohio State University, Columbus, Ohio

BFA in Painting and Drawing - 1985

MFA in Painting - 1988

• Harold and Bernice Louis Scholarship, The Ohio State University - 1985

• Graduate Teaching Assistant, The Ohio State University 1985-1987

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

• 1989 Three Rivers Arts Festival - Pittsburgh, Pa

• 78th Annual Columbus Art League Exhibition, Columbus Museum of Art - 1988

• Columbus Art League Fall Exhibition - 1987

• The National Graduate Drawing Exhibition, U. of Wisconsin-Oshkosh - 1987

• The Ohio State Fair Fine Arts Juried Exhibition - 1986 - Columbus

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

AWARDS:

Patron Award, 78th Annual Columbus Art League Exhibition
Columbus Museum of Art - 1988

Merit Award, "The National Graduate Drawing Exhibition,"
University of Wisconsin - 1987

"Robert and Marion Gatrell Undergraduate Student Art Award,"
The Ohio State University - 1984

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

Born out of anxiety and a need for emotional survival, art-making is therapy and consolation -- a defense against the mood disorder known as Clinical Depression. Yet at times there has existed between myself and my art a kind of love-hate relationship in which the creative endeavor actually becomes tormenting, the result of which is extreme ambivalence about the work and even a desire to be rid of it. Still, it remains clear that my creative ability has served me well and, although my illness has threatened my art and my life, it has ultimately en-

riched and given substance to both.

Art has tremendous cathartic value and the more I struggled with the work, I began to move beyond my own personal wound, my narrowness of vision unfolding into a larger, more humanistic meaning. My artistic focus became that of the state of man's being, both the exhilaration of life and the silence of death.

My imagery has moved away from the figurative to the discovery of awkward but compelling forms resembling totemic or ritual vessels from some ancient civilization. ("Strapped in the Sky," May Show 1989) A striving for ruggedness prompted a switch from the fragility of paper to working on wood for its receptivity to scraping, gouging and the use of materials such as tar. The forms actually begin to take on a sculptural quality as the imaginative life of pictorial space is explored and as I seek to imbue the images with a sense of prehistory and the archaic.

I believe that that which threatens to destroy life also helps to define life, and although I still am vulnerable to episodes of depression, in my work I am no longer concerned with expressing the suffering and tenuousness of life, but rather change and endurance of nature and man in the face of cyclical time.

Lesley A. Hall